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uninterrupted rhythmic flow, such, for example, as the dactylic hexameter or the iambic senarius.

To the whimsical mind of Varro the literal meaning of *pedatus* may lend itself to this interpretation. Thus we find the word used by Pliny *N. H.* xvii. 35. 10: *aut pedatae vineae simplici iugo* and Columella iv. 20, of vines propped up. Hence the limping measure is a “propped measure,” or, as Varro phrases it, has a “propped slowness” about it, with the suggestion, of course, of the crutch.

To express such a criticism of the *ἡθος* of the choliambic meter *in that meter* is quite in keeping with Varro’s childlike pedantry. Indeed, such a criticism may be regarded as especially appropriate at a time when the choliambic verse was just becoming known to the Romans through the metrical experiments of Cn. Matius, Laevius, and Varro himself, the first Roman metrical theorizer and “practitioner.”<sup>1</sup> Varro we know introduced into his *Menippean Satires* many new metrical forms based on Greek models.

Finally it is to be noticed that the expression in a given verse-form of the limitations or peculiarities of that meter was a not uncommon conceit among the ancients. Thus Critias of Alcibiades:<sup>2</sup>

καὶ νῦν κλενίον νιὸν Ἀθηναῖον στεφανώσω  
Ἄλκιβαδην νέοισιν ὑμνήσας τρόποις.  
οὐ γάρ πως ἦν τούνομ' ἐφαρμόζειν ἐλεγείω·  
νῦν δὲ ἐν ιαμβείῳ κείσεται οὐκ ἀμέτρως.

So in Lucilius vi. 229, Marx, perhaps of the Sigillaria:

quem plane hexametro versu non dicere possis

Better known are Horace’s allusion, *Sat.* i. 5. 86, to the unmanageable Apulian town of *Equus Tuticus*, and the metrical allusion of Ovid *Ex ponto* iv. 12. 1 ff. to Tuticanus.

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### JUVENAL I. 7-9

Nota magis nulli domus est sua quam mihi lucus  
Martis et Aeoliis vicinum rupibus antrum  
Vulcani

The scholiast remarks: “Lucum Martis dicit qui Romae est in Appia in quo solebant recitare poetae; aut illum qui apud Colchos est in quo fuit pellis aurea; aut in quo Ilia peperit.”

In the subscription to the first book of Martianus Capella some MSS read: “Securus Memor Felix v. sp. com. consist. rhetor R. ex mendosis-

<sup>1</sup>Cf. Gleditsch *Metrik der Griechen und Römer*, p. 248. On Varro’s importance compare the words of his contemporary, Cicero, *Acad. post.* i. 9.

<sup>2</sup>Bergk-Hiller *Anth.*, frag. 5.

simis exemplaribus emendabam contra legente Deuterio scholastico discipulo meo Romae ad portam Capenam cos. Paulini v. c. sub d. non. Martiarum Christo adiuvante." This Felix was a *rhetor urbis Romae* and corrected his copy of Martianus Capella in 534 a. d. In the *Ber. d. k. sächs. Gesellschaft d. Wissenschaften*, 1851, p. 352, Jahn makes this note: "Er hatte sein Auditorium *ad portam Capenam*. Vielleicht kann man die noch nicht erklärte Notiz des Scholiasten zu Juv. i. 7 damit zusammenbringen: . . . . Der Tempel des Mars ist nicht weit vor der *porta Capena*, und wenn dort das Auditorium des *rhetor urbis Romae* lag, war die Verwechslung nicht so arg, die Recitationen der Dichter, wie sie früher üblich waren, dahin zu verlegen."

Hülsen in discussing the shrine of the Camenae (Jordan-Hülsen, *Topographie* I, 3, 208) says: "Bemerkenswerth ist, dass auch in später Kaiserzeit beim Camenenheilthum resp. in unmittelbarer Nähe der Porta Capena Locale für litterarische Versammlungen, Recitationen von Dichtern u. s. w. sich befanden." In the note he quotes the passage from Juvenal and says: "Ob der Dichter selbst auf eine solche Localität hat anspielen wollen, bleibe dahingestellt; in der Zeit der Scholiasten muss sie jedenfalls existirt haben. Das damit zusammen vorkommende *antrum Vulcani* ist bemerkenswerth, besonders da ein *antrum Cyclopis* in der zweiten Region an der Grenze der ersten bezeugt ist. . . ." He then cites the subscription to the Capella MSS, and the following passage from a letter of Symmachus to Ausonius, on the occasion of the elevation of the latter to the consulship (*Ep. i. 20*): "Bene ac sapienter maiores nostri . . . aedes Honori atque Virtuti gemella facie iunctim locarunt. Sed enim propter etiam Camenarum religio sacro fontis advertitur, quia iter ad capessendos magistratus saepe litteris promovetur."

Lastly, Stara-Tedde, in discussing the lucus Martis (*Bull. Com.*, 1907, 181) says: "Ivi [i. e. outside the *porta Appia*] dunque si deve pure collocare il *lucus*, cui forse allude Giovenale, i. 7."

Now while all would admit at once that the reading of the poet's passage in its context would never suggest anything but the scholiast's second explanation, and while no editor, so far as I have been able to discover, not even the encyclopedic Mayor, makes the slightest reference to the first, evidently regarding it as undeserving of a single word, it is interesting to observe that the archaeologists seem to think it at least as possible as the second. In admitting this possibility, however, they seem to me to have overlooked certain facts.

In the first place it is very hazardous to connect any point properly designated as *ad portam Capenam* with the *lucus Martis*, inasmuch as all topographers are agreed in locating the temple of Mars two kilometres beyond the *porta Capena* and outside the line of the Aurelian wall, and it is highly improbable that the sacred grove was of any great size. A

grove that was certainly considerably more than a kilometre distant could not be spoken of as *ad portam Capenam*. Therefore the rhetor Felix would not have spoken of himself as working *ad portam Capenam* if he had been working in the *lucus Martis*. Furthermore, while Jahn's explanation that Felix had his lecture room in this part of the city is perfectly possible, its reference may just as probably be applied to his house. The Caelian was a favorite residential quarter during the empire. The passage from Symmachus need mean nothing more than that the proximity of the shrine of the Camenae—always regarded as a source of poetic inspiration—to the temple of Honos and Virtus emphasized the real connection between literary success and official position (*honos*) through *virtus*, a connection just illustrated so effectively in the case of Ausonius. Any further implication seems to me improbable because wholly unnecessary. I think, therefore, there is no real support for the first explanation of the scholiast in either of these supposed parallels.

In the second place the correspondence between *antrum Vulcani* and *antrum Cyclopis* might be suggestive, were it not for the additional modifiers *Aeoliis vicinum rupibus*. This is so obvious that one would regard any mention of it as a waste of time, had it not been apparently overlooked. It is the *Aeoliis vicinum rupibus antrum Vulcani* that is in the mind of the poet, and this is closely united with *lucus Martis*. The two belong together, and it is manifestly impossible to explain *lucus Martis* as referring to an assembling-place of poets in Rome, and *antrum Vulcani* as referring to the Lipari islands. If the first refers to the temple of Mars in Rome, the second must also refer to some monument or locality in the same neighborhood, and to identify *Aeoliis rupibus* with any part of the Caelian hill would tax the ingenuity of the most imaginative of topographers.

The impossibility of admitting his first explanation of Juvenal's reference does not of course impugn the veracity of the scholiast's statement that poets had been wont to read in the grove of Mars.

S. B. P.

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OVID *FASTI* IV. 209

Ardua iam dudum resonat tinnitibus Ide,  
tutus ut infanti vagiat ore puer.

209 Pars clipeos *manibus*, galeas pars tundit inanes:  
hoc Curetes habent, hoc Corybantes opus.  
res latuit, priscique manent imitamina facti:  
aera deae comites raucaque terga movent.

213 cymbala pro galeis, pro scutis tympana pulsant,  
tibia dat Phrygios, ut dedit ante, modos.

In verse 209, twenty-eight MSS read *manibus*, two MSS give *rudibus*, Lactantius has *sudibus*, while editors in general read *rudibus*.